



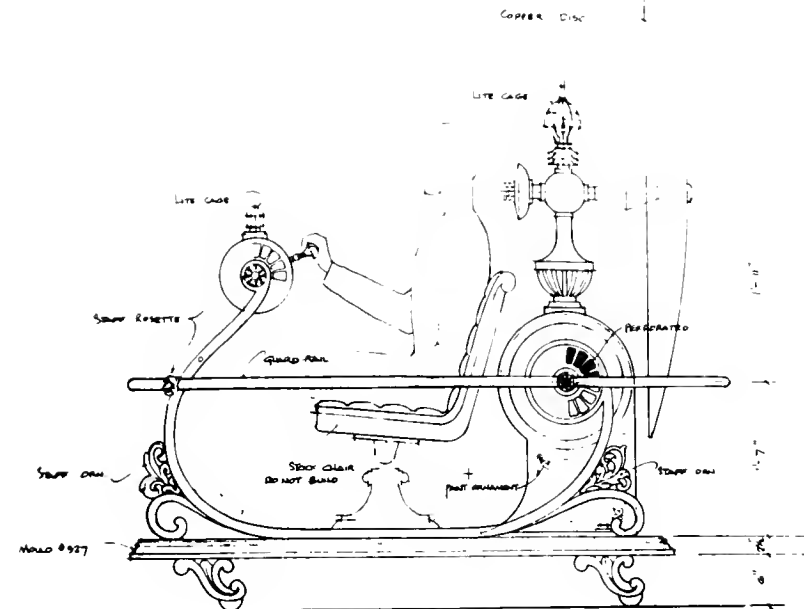


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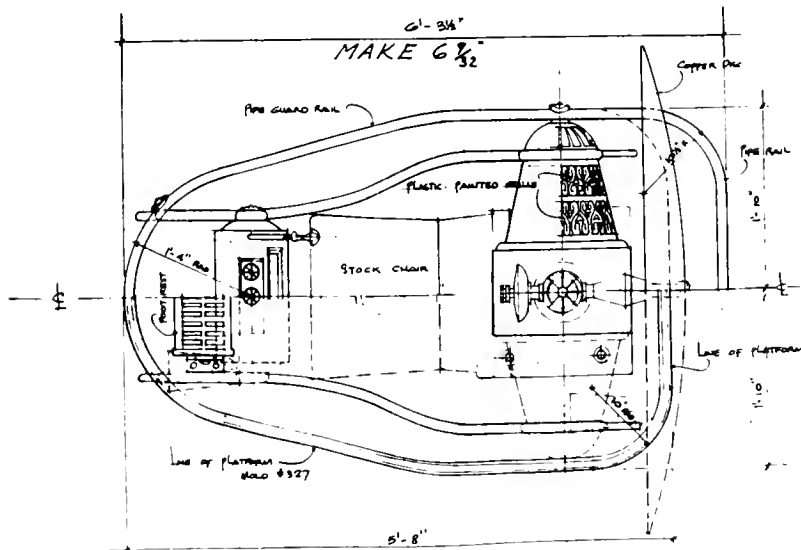
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EXHIBITION CATALOGUE



SIDE



PLAN

SCALE - 1/2" = 1'-0"

FS FOR MODEL

Detail of drawing for the motion picture prop  
"The Time Machine" (no. 73)

TO TRAVEL THROUGH TIME:  
IN COMMEMORATION OF  
THE CENTENARY OF  
H. G. WELLS'S  
"THE TIME MACHINE"

AN EXHIBITION

October 16 - December 31, 1995

*by*

PAUL G. NAIDITCH

Department of Special Collections  
University Research Library  
University of California  
Los Angeles  
1995

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for first introducing the author to the work of  
Egon Friedell; and to Sue A. Kaplan  
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## INTRODUCTION

H. G. WELLS'S NOVEL *The Time Machine: an Invention* appeared a century ago. From the first, its readers were charmed with the author's imagination and impressed by his skill as a story-teller.<sup>1</sup> The reviewer in *Nature* regarded the work as "a clever piece of imagination [which] . . . from first to last . . . never lapses into dulness". Richard Holt Hutton, if critical of the book's theological ramifications, began by saying that Wells has "written a very clever story". The anonymous critic for the *Daily Chronicle* declared "For his central idea Mr. Wells may be indebted to some previously published narrative suggestion, but if so we must confess ourselves entirely unacquainted with it, and so far as our knowledge goes he has produced in fiction that rarity which Solomon declared to be not merely rare but non-existent—a 'new thing under the sun'".<sup>2</sup>

The affirmation, that something completely new had come into existence, was an overstatement. But the book presented to the reader a variation on a theme: where earlier writers had described travel through time by accident or inadvertence, Wells introduced deliberate time-travel, employing a mechanism constructed for that special purpose.<sup>3</sup>

To travel through time—at will—appears to be a modern not an ancient dream. It differs therefore from those many types of fantasy and science fiction that possess histories reaching back hundreds or thousands of years. Homer's *Odyssey*, for example, includes astonishing lands and extraordinary creatures. The robot, or android, seems to be prefigured in Apollonius of Rhodes's *Argonautica*. Interplanetary travel reveals itself in Lucian; werewolves occur in Petronius. Even self-propelled flight is discoverable in the story of Daedalus and Icarus.<sup>4</sup> But adventuring through time by one's own volition,

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1. For Herbert George Wells (1866-1946), see most notably his *Experiment in Autobiography*, New York 1934; *H. G. Wells: Interviews and Recollections* ed. J. R. Hammond, London: Macmillan Press Ltd, 1980; and Anthony West, *H. G. Wells. Aspects of a Life*, London: Hutchinson, 1984.

2. Anon., *Nature* 52, July 18, 1895, p. 268; *H. G. Wells: the Critical Heritage* ed. Patrick Parrinder, London/Boston: Routledge & Kegan Paul, 1972, pp. 34, 38. For time-travel in science fiction, see Larry Niven, "The Theory and Practice of Time Travel", *All the Myriad Ways*, 1971 (New York: Ballantine Books, 1983), pp. 110-23; Malcolm J. Edwards in *The Science Fiction Encyclopedia* ed. Peter Nicholls, Garden City: Doubleday & Co., 1979, pp. 605-7, Harry M. Geduld, *The Definitive Time Machine*, Bloomington: Indiana University Press, 1987, p. 25 n. 3; Scott E. Green and J. E. Gunn in *The New Encyclopedia of Science Fiction*, New York: Viking, 1988, pp. 466-67, and M. J. Edwards and Brian Stableford in *The Encyclopedia of Science Fiction* edd. John Clute and P. Nicholls, New York: St Martin's Press, 1993, pp. 1227-29. Edwards, Geduld, and Green Gunn trace the idea itself back to Mercier in the late eighteenth century.

3. Larry Niven, I. E. Clarke and Everett F. Bleiler do not mention a "time machine" employed by anyone earlier than Wells. See Niven (note 2) p. 110; Clarke, *Tale of the Future* ed. 3, London: Library Association, 1978; Bleiler, *Science-Fiction: the Early Years*, Kent/London: Kent State University Press, 1990, p. 919. Edwards/Stableford (note 2) ambiguously imply that Wells was anticipated.

4. See e.g. Hom. *Od.* 9.105-566 (Cyclopes); Lucian, *V. II passim* (cf. Antonius Diogenes summarized by Phot. *bibl.* 111a30 sqq.); Petron. 62. For the "robot", *Talus*, see Apoll. *Rhod.* 4. 1638 sqq. and, perhaps,

whether towards the past or towards the future, is absent from the ancient record and, apparently, even from ancient folklore. Tales however of non-volitional time-travel can be found.

The first proper account of time-travel—a tale involving suspended animation—belongs to late antiquity. During a persecution under Trajan Decius (249-251 C.E.), seven Christians were given opportunity to recant. They chose not to do so but took refuge in a cave near Ephesus. There they were discovered, and the authorities ordered them to be walled in. Time passed. Constantine made Christianity the official religion of the Roman Empire; the church became dominant; eventually, a certain doctrinal problem arose, and, the wall to their cave being opened, the seven sleepers awoke. One of their number returned to Ephesus. He endeavored to make a purchase, only to find that his antique coins excited attention, some fancying he must have discovered a hoard. He was brought before the governor and learnt that now Theodosius (I or II) was emperor, and that consequently one or two centuries had passed. He explained his history to the officials and, to prove the truth of his assertions, led them back to his cave; the Seven Sleepers of Ephesus, now reunited, by divine inspiration provided information for resolving the doctrinal difficulty. Then, they vanished.<sup>5</sup>

This story is a folktale. Its chief motif is that discoverable in the story of Sleeping Beauty. But the seven Ephesians' method of transporting themselves through time, however involuntarily, essentially represents the standard mechanism for time-travel until Wells. Until *The Time Machine*, those who travel do so passively. They may, as the protagonist in *L'an deux mille quatre cent quarante*, fall asleep and dream. They may, as the hero of *Looking Backward*, be mesmerized. They may, as the Boss in *A Connecticut Yankee in King Arthur's Court*, have the hard hap of being knocked unconscious by a blow or put to sleep by a drug. In every case, whether the traveller admires or deplores the future or the past, his journey was inadvertent.

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Soph. frag. 161 P.; cf. Apollod. bibl. 1.140 sq. For Daedalus, see e.g. Apollod. epit. 1.12-13. Examples could be easily multiplied. In the Grecian period, there seems to be little connection between tales of imagination and engineering save an aetiological myth or Daedalus is involved.

5. See Adrian Fortesque, *The Catholic Encyclopedia* 5, New York 1909, pp. 496 sq., who cites Koch's *Die Siebenschläferlegende: ihr Ursprung, ihre Verbreitung*, Leipzig 1883. Presumably it was Koch who first remarked a similar tale touched upon by Aristotle. For his part, Aristotle mentions those who fall asleep in the presence of "the heroes" in Sardinia: when these awake, apparently some days later, they discover that time has passed without their being aware of it (Arist. phys. 4.11: 218b23). A sixth century commentator, Ioannes Philoponus, states that when the ill resorted to the heroes in Sardinia they would sleep for five days. This story Edwin Rohde held to be a folktale, paralleling it with legends of Alexander the Great, Nero, Arthur, Charlemagne, and Frederick Barbarossa slumbering until their services were again required (*Rheinisches Museum* 35, 1880, pp. 157-63; see W. D. Ross, *Aristotle's Physics*, Oxford 1936, p. 597). The coincidence with these legends is illusory: heroes, by definition, are dead, not preserved in suspended animation. Here therefore it is improper to regard the heroes as time-travellers. On the other hand, the ill, involved in incubation, may be regarded in that light, though it seems unlikely that Aristotle did so.



But the story of the seven sleepers contains a second element common to later writings: authority. Time-travel invests the narrator with a special distinction. In the present tale, the miracle permits a doctrinal point to be resolved, and it is the miraculous nature of this resolution that is meant to win it credit. This method of winning acceptance is of course not limited to time-travel. Physical distance, too, is used as a guarantee. More's *Utopia* and Bacon's *New Atlantis*, Cyrano de Bergerac's *L'états et empires sur les lune et soleil* and Swift's *Travels of Lemuel Gulliver*, all employ this method. Similarly, those who dwelt in the future were, by virtue of hindsight, ostensibly able to survey the past and to comment upon it with greater insight and expertise than any contemporary could command. The idea can still be recognized in the rhetorical cry, "history will justify us".

The concept of volitional time-travel does not seem to predate H. G. Wells. Of course, not impossibly, he was anticipated. As it is easy enough to discover scattered individuals anticipating various discoveries, so it is not unlikely that the notion occurred to others before Wells. But if there were anyone who was earlier, his or her work appears to be unknown. Before Wells's time-traveller, those who travelled in time did so passively, whether by accident, by divine agency, or by another's impulse. After 1895, the traveller could be an active agent.

The concept of a "time machine" likewise appears to be original to Wells. In one sense, this mechanism was even more influential than the idea of volitional time-travel. Wells's emphasis on physics and engineering as methods for achievement helped create and establish *science* fiction as a genre. Here however Wells was essentially anticipated by writers like Jules Verne and Lt. Col. Chesney.

Yet if in an age of science the concept of a "time machine" has proved attractive, the truth is that relatively few of Wells's successors have based their mechanisms on any elaborate scientific foundations. There are exceptions, notably Gregory Benford in *Timescape*; but had many of these other writers talked of magic carpets, governed by the invocation of "FTL", or "Faster-than-Light", their journeys into past or future would be no more scientifically acceptable.

The idea of volitional time-travel by means of machinery had come to Wells several years before he composed the *Time Machine*. Indeed, in 1888, he had published in the *Science Schools Journal* three chapters of "The Chronic Argonauts". Its quality was poor; he quickly abandoned the work; and, in his autobiography, he candidly confessed that "If a young man of twenty-one were to bring me a story like the *Chronic Argonauts* for my advice to-day I do not think I should encourage him to go on writing".<sup>6</sup>

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6. H. G. Wells, *Experiment in Autobiography: Discoveries and Conclusions of a Very Ordinary Brain (since 1866)*, New York: Macmillan Co., 1934, p. 254. For reprints of "The Chronic Argonauts" and subsequent versions, see J. R. Hammond, *Herbert George Wells: an Annotated Bibliography of his Works*, New York: Garland Publishing Co., 1977, p. 30, and, more recently, Geduld (note 2) pp. 135-152, 153-180.

Wells's newly revised work, *The Time Machine*, was skillfully composed. With a light touch, by casually remarking and illustrating the Time Traveller's genius for invention, Wells allows the reader to suppose that he might have successfully devised the necessary apparatus: the Traveller's guests, the author observes, were especially comfortable because their chairs were constructed according to their host's patents. Without discussion of the Traveller's background, without tedious details of his academic career, the Time Traveller is thus quickly and expeditiously presented as an able man. Thence, Wells turns to the theoretical bases of the expedition, observing that no more than a point or a plane, a cube cannot exist except it has duration in time; and this fourth dimension, superadded to the original three, is time.

This effort, to make the story seem plausible, was of course not original to Wells. Earlier writers likewise did so. But ideas of plausibility and probability change. A medieval artist, depicting Achilles or Odysseus, Hector or Priam, was not generally criticized for failing to present accurate portraits of the Mycenaean period: an Achaean or Trojan in medieval costume and armed with medieval weapons was not then regarded as anachronistic. Now—the anachronisms are obvious. But depictions of the Trojan War by Attic vase-painters of the fifth century B.C.E. likewise are anachronistic: this however, because Mycenaean garb remains little known, is far less generally recognized. With regard to Wells's predecessors, they endeavored to describe elements to which they themselves were chiefly alive, not so much physical as intellectual reality, and extrapolated from current religious or philosophical or sociological trends what they wished or feared might come to pass. They are criticized now because those elements which were significant to them have come to seem of less importance to their successors.

But Wells's design was not merely to tell a plausible story. He designed also to present the reader with a non-theological view of existence, with man no longer at the center of existence. In this sense, his work was in the old tradition, for Wells explicitly extracts his Eloi and Morlocks from socio-economic roots.

Accordingly, the *Time Machine* evidences and illustrates Wells's view of mankind as part of Earth's history. It thus anticipates one of his most influential works. Years later, his *Outline of History* opened with the universe at large. Thence, that work turned to the solar system and, after touching on the geological development of the planet Earth, life and natural selection, moved onto mankind itself. With regard to mankind, Wells began not with those who dwelt on the Nile or those on the Tigris and Euphrates but with prehistoric man.<sup>7</sup>

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7 *The Outline of History being a Plain History of Life and Mankind*, 1920 (Garden City 1925). It is easy enough to discover so broad a plan elsewhere; I am, however, not aware of anyone actually attempting to fulfil this plan before Wells. The next step is presumably an ecological history of the earth.

Similarly, in the *Time Machine*, Wells's protagonist travelled far beyond the boundaries of ordinary expectation. Bellamy's sleeper reached the 21st century, Mercier's dreamer found himself in the 25th; but these are translations of only a few centuries.<sup>8</sup> The time traveller of Wells took himself over eight thousand centuries into the future, to the year 802,701, where he encountered not mankind at its zenith but two divergent species, the Eloi and the Morlocks, neither admirable, albeit for differing causes.

These races Wells described as descendants respectively of his era's aristocracy and workers. The one, the Eloi, derived from those whose ancestors, having solved all their problems and ceased to be challenged by existence, lapsed into an effete prettiness. The Eloi were now content merely to play on the surface like little children. The other, the Morlocks, whose ancestors were compelled to live underground, came to prefer a subterranean existence and, likewise, no longer challenged, degenerated into mechanics who treated the Eloi as a convenient food-stuff, to be kept clothed and shod till required for meals. Of course, one could as easily see the Eloi as descendants of aesthetes such as Wilde and Pater, and the Morlocks of hard-headed scientists, such as Huxley and Wells himself.<sup>9</sup> Indeed, Egon Friedell, in his continuation of the *Time Machine*, may have regarded them so: the two individuals the traveller meets are arguably ancestor to the two races sharing the planet in 802,701.

Wells's traveller however did not cease his journey with that year. He continued thence to the last days of the planet, thirty million years hence, when mankind was extinct and life itself was gradually slipping away, and the sun itself no longer shone with its accustomed brightness.

\* \* \*

It would be absurd to suppose that the *Time Machine*, like many another of Wells's later writings, was purely or even chiefly designed to be a tract. It was not. Nonetheless, there is an obvious moral, humanistic not theological, to the *Time Machine*; and at least one early critic was alive to this: Hutton, observing that, "in the year 802,701 A.D. . . . the two letters A.D. appear to have lost their meaning", notes that "the race of the surface of the earth has improved away all its dangers and embarrassments (including, apparently, every trace of a religion)". Wells was conscious both that the earth had existed for millions of years and that numerous species had come into existence and disappeared.

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8. For the early period, I. F. Clarke cites few works that reach beyond the near future – notably W. H. Hudson's *A Crystal Age* of 1887, "set in the remote future"; Jean-Baptiste François-Xavier Cousin de Grainville's *Le dernier homme* of 1805 which, the following year, was translated as *The Last Man, or, Omegarus and Syderia: A Romance in Futurity*; and Mary Shelley's 1825 *The Last Man* (note 3).

9. McConnell also had seen in the Eloi late nineteenth century decadents such as Beardsley and Wilde (Geduld [note 1] p. 102 n. 17).

and presents a world in which mankind, having passed through its infancy into maturity is, in 802,701, in decline and, by thirty million, extinct. The socialist dream, of constant improvement, was subordinated to the theory of evolution and the sciences of geology and astrophysics.

To this extent then Wells's novel belongs to the old tradition of writing about the future: essentially, it is moralistic. That element has perhaps, in recent decades, not so much faded from the genre as been smothered and overwhelmed by the multitude of pure adventure stories. This is not to say that moralistic science fiction has completely ceased to exist. Time-travel continues to be employed as a convenient mechanism for presenting ideas and ideals. For example:

*Eugenics.* C. M. Kornbluth, in "The Marching Morons", extrapolating from current customs, describes a world with millions upon millions of imbeciles and a handful of geniuses. Into this situation an aggressive twentieth century salesman, awakened from suspended animation, is brought, and the geniuses turn to him for suggestions.

*Nuclear holocaust.* John Brunner, in "Some Lapse of Time" (*Now Then!*), displays a group of survivors of nuclear war. By this period civilization has collapsed; everyone, poisoned by radiation, is ill; people, when they survive at all, do so in small bands. Time-travel is, here, accomplished by a group focussing its hatred on that period which permitted the war to take place, and sending back one of their number for revenge.

*Racism.* Robert A. Heinlein, in *Farnham's Freehold*, attacks the foundations of racism. An American family, transported by accident to the far future, is enslaved by the African nation that had filled the land after the west destroyed itself in an ABC war.

*Ecology.* Gregory Benford, in *Timescape* (1980), pictures scientists in the near-future, when the oceans are blighted and life on earth is doomed, communicating with the recent-past by tachyons, the purpose being to stop at the start the action that occasioned the blight.

*Civilization.* Poul Anderson, in *The Corridors of Time*, describing a war taking place from the neolithic to the distant future, commends a middle path between the two sides, a cold, brutal, mechanistic patriarchy on the one hand and on the other a cruel, individualistic matriarchy.

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The potentialities of time-travel mostly lend themselves to concise summary. Indeed, the majority of tales exhibit one or another of three basic themes: a fixed universe, in which change is impossible; a flexible universe, in which alteration may take place; and a universe in which one person's reality is another's fantasy, a theory embracing the past, the present, the future, and indeed alternate universes. All can be variously illustrated.

Many regard the universe as *fixt of old and founded strong*, and it was so for H. G. Wells. His time-traveller was incapable of changing history. Instead, he was himself part of history. To be sure, Wells does not say this in so many words. But, in the earliest printed version of the *Time Machine*, “The Chronic Argonauts”, a trip to the recent past accounts for a mysterious death, still famous in the then-present: the time-traveller. it transpires, had been assaulted and, in defending himself, killed an individual.<sup>10</sup>

Presentation of a time-traveller as part of the fabric of history is probably the most popular of time-travel forms. Perhaps the cleverest is Robert A. Heinlein’s “By His Bootstraps”, in which the same individual is simultaneously present in four incarnations, each somewhat older than the next; and three of them get into a brawl. Philosophically more serious is Michael Moorcock’s tale of a time-traveller sent to first century Judaea to meet Jesus. The traveller, horrified to discover that the historical Jesus is mentally an idiot, takes on the role, recounting the parables so far as he can recall them. Eventually, he is brought before Pilate and sentenced to be crucified as Jesus of Nazareth. Less dramatically, in the television adventure-show, *The Time Tunnel*, James Bowie endeavors to capture a time traveller escaping from the Alamo. He slips and is physically incapacitated, as history records. In a charming scene in *Star Trek IV: the Voyage Home*, Commander Scott is obliged to produce a holding pen for two whales in order to transport them to the future, where they are desperately needed. With McCoy, he visits a plexiglass factory and, in exchange for technological specifications for a superior product, he obtains the necessary material from the plant manager. McCoy however is worried that if they give the manager the formula they will be changing history: ever practical, Scott points out that for all they know the plant manager “invented” the process. So too in the original *Terminator*, Kyle Reese, sent back in time to save Sarah Connor from the Terminator, fathers the man who will eventually lead the revolt against his opponent’s future creators.

Under the heading of fixed universes, some variation is allowed. One may remark in particular the situation in which temporary alterations are permitted. Thus Geoffrey A. Landis, in “Ripples in the Dirac Sea” (*Nebula Awards* 25), presents an inventor caught in a hotel fire. The traveller spends his life ranging through the past. Each time he is compelled to return to his present, the fire has advanced another fraction of an inch, and whatever changes he had made in the past, whatever effect his mere presence might have occasioned, are erased.

With flexible universes, matters become more complex. Here, alteration being possible, changes to the past can result in changes to the future.

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10. Wells’s lost article, “The Universe Rigid”, probably illustrated this theme (cf. *Experiment in Autobiography* pp. 293-96).

Close to the extreme position, that any change to the past changes the future, is Ray Bradbury's "The Sound of Thunder", in which the accidental destruction of a Jurassic butterfly leads, over sixty million years later, to a reversal in a major political contest. Nothing is to be done; the new future is fixed. But it is not always so. In Poul Anderson's *Guardians of Time*, the individuals in the future can double back to create their own past, while, in Robert Silverberg's *Up the Line*, those who essay illegitimately to change the past not only have their alterations removed but themselves are edited out.

Similarly, in the *Star Trek* "City on the Edge of Forever", Harlan Ellison tells of a Depression era social worker who, unless allowed to die in an "historical" automobile accident, will meet with Roosevelt and persuade him to keep the United States out of World War II. As a result, the Germans will develop the atomic bomb, and win the war; and history thereupon changes for the worse. In this tale, history is remediable.

For some, a *soi-disant* insignificant change may have no serious effects. John Varley, in *Millennium*, describes a dying society in the far future, sickened by past plagues and nuclear warfare, attempting to people a better future off-planet with individuals saved from the past. The chief allowable change is to remove victims from disasters, victims who would thus not be missed, for example by removing them from a plane doomed to crash without survivors, and replacing their bodies with similar specially-grown corpses. More crucial a change however must seemingly lead to their own destruction.

The idea that major changes beget major consequences is common in tales of time-travel. In L. Sprague de Camp's "A Gun for Aristotle", a time traveller purposefully designs to alter the past: a scientist, anxious to have the scientific revolution begin early, uses a time-machine to translate himself to the era of Alexander the Great. It is his design to persuade Aristotle more to emphasize science and the scientific method. When he is returned to the present, he finds that all is changed, though not at all in accordance with his desires: Aristotle had been dismayed and discouraged by his account of "Indian" science and engineering. Instead therefore of fostering the scientific revolution early, Aristotle decided to leave science to the Indians and to encourage his readers to be "good". Christianity never rises; gunpowder is never invented; and, while the Vikings settle North America, they meet the natives militarily on equal ground. In the film *Back to the Future*, alterations to the past result in major, if agreeable, changes to the present: the protagonist's parent, instead of being a failure, is transformed into a successful writer of science fiction. More unusually, Spider Robinson, in "The Law of Conservation of Pain" (*Callahan's Crosstime Saloon*), posits that, like matter and energy, pain and joy can be neither created nor destroyed, but one can be transformed into the other; and he presents a time-traveller who alters the past of a singer and thus changes her bleak nihilism into joy.

This sort of story has led to, or at least merged with, the idea of parallel universes or alternative histories. In such tales, when a change is introduced, the time-stream

branches, creating at the point of change an alternative universe. Thus, L. Sprague de Camp, in *Lest Darkness Fall*, portrays an archaeologist, who having somehow slipped back to the sixth century, purposefully introduces changes designed to prevent the Dark Ages; and his alterations create a new continuum.

The third type of time-travel tale consists of stories in which the author treats time-travel as fantasy. Its foundation is the physical impossibility of time-travel *per se*: apparently successful efforts to do so are consequently illusory. In the *Flight of the Horse*, Larry Niven exhibits a future in which most of animal life is extinct, in which even information about most animals is sketchy, and in which a time-traveller is sent to the past to obtain extinct animals for the zoo. Fancying he is travelling through time, he slips into imaginary worlds where instead of a horse he acquires a unicorn; in place of Behemoth, Moby Dick.

But these types, if they represent the great majority of tales of time-travel, hardly exhaust the possibilities. In "Skirmish on a Summer Morning" (*Cosmic Kaleidoscope*), Bob Shaw describes a people able to migrate through time at will. In *October the First is Too Late*, Sir Fred Hoyle posits branching time-lines, in one of which the Earth is broken simultaneously into separate eras (e.g. Periclean Athens; World War I France; Britain of the 1960s; and Russia so far in the future that life is extinct), and, in the other, an ordinary world, where existence continues without untoward incident.

Then, too, there are tales in which time-travel simply occurs, essentially without explanation. In fiction, one may note Rod Serling's "The Odyssey of Flight 33" in which a jet, chancing into the Twilight Zone, loses itself in the past. In history, there is always the story of Moberly and Jourdain in the Petit Trianon, albeit theirs was probably due to misapprehension.<sup>11</sup>

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Since the appearance of H. G. Wells's novel in 1895, time-travel stories, in all their varieties, have become more and more common. Indeed, it has apparently reached the point where it is hardly possible to examine a weekly television guide without coming upon such tales. Although no statistics are available, it seems likely that the increase in popularity in future tales evidences as well the increase in tales of time-travel. For the long period 1644 to 1870, I. F. Clarke could discover only 36 works treating the future. For the decade 1871-80, he found 44 tales; 1881-90, 85 tales; 1891-1900, 138 tales; 1901-1910, 173 tales.<sup>12</sup> Then, there is a decline, lasting until the early 1930s, and another

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11. Cf. *The Trianon Adventure: a Symposium*, London: Museum Press, 1958, Carola Oman, *An Oxford Childhood*, London: Hodder and Stoughton, 1976, pp. 121-22.

12. Clarke (note 3). Of course, not a few of these stories, especially in recent years, involve time-travel.

slump from 1940 to 1950. But thereafter the numbers begin dramatically to increase. Indeed, for a mere two years, 1975 and 1976, Clarke discovered more tales than had appeared in the first 266 years of his survey: 1644 to 1910 inclusive.

The obvious inference, that there is a greater desire to escape the present, is not necessarily correct. It may be of course that a desire for more tolerable a world is reflected in the popularity of tales of adventure, romance, and science fiction. But with the enormous increase in numbers in the reading and the viewing public, such conclusions become dubious; and one recognizes that the numbers who would escape from the present now might not differ proportionately from those who would have sought to escape it in the past.

Wells at any rate, in composing the *Time Machine*, did not especially design to create a new avenue to escape.



## C A S E I

### II. G. WELLS

Herbert George Wells (1866-1946), the son of a lady's maid and an unsuccessful shop-keeper, was destined by his mother to become a shop assistant. After many false starts, as an apprentice and latterly as a teacher, Wells began to supplement his income by writing. When he contracted tuberculosis, his career as a teacher was curtailed. What had begun as a means of supplementing his income, now became by necessity his chief mainstay; and his writings eventually made him a wealthy man.

(1) Publicity photograph of H. G. Wells, "whose first long novel in several years, 'Brynild: or The Show of Things' will be published by Charles Scribner's Sons on September 9th [1938]".

UCLA Special Collections: coll. 99.

(2) Cartoon: Thomas Derrick, "Literary Gents 6—Mr. H. G. Wells", *The Bookman* [1932] p. [141].

UCLA Special Collections: coll. 113 bx 54 (folder "Wells").

(3) H. G. Wells, autograph letter to Elsa Lanchester, May 8, 1924, noting that while he had not met the actress he had heard much about her. Later, he wrote three silent short films for her.

UCLA Special Collections: coll. 851 bx 5 (Charles Laughton Collection).

(4) H. G. Wells, *Experiment in Autobiography. Discoveries and Conclusions of a Very Ordinary Brain (since 1866)*, London: Victor Gollancz Ltd / The Cresset Press Ltd, 1934. Two volumes. \*\*First edition.

UCLA Special Collections: PR 5776 A5 1934.

(5) Henry James Forman, *So Brief the Time*, UCLA Oral History, 1961. \*\*\*[Wells] never seemed to be aware that he was himself a great man; that his name, as Swinnerton put it, 'was known from Archangel to Timbuctoo and Paraguay.' He knew it of course. But being pompous and pretentious was not in his nature. There is a story that one of our genial American columnists at a party grew tired of calling him "Mr. Wells" and addressed him as "Herbert." "Oh, call me 'Erbert,'" said Wells."

UCLA Special Collections: coll. 300/2. Quotation from page 346.

## C A S E 2

### H. G. WELLS'S TIME MACHINE

(6) H. G. Wells, *The Time Machine: an Invention*, London: William Heinemann, 1895. \*\*First edition.

UCLA Special Collections: PR 5774 T48 1895. Gift of Jo Swerling.

(7) H. G. Wells, *The Time Machine: an Invention*. Popular Edition, London: William Heinemann, 1905. \*\*Second edition in book form, apparently the edition used by Friedell for his continuation (see below, no. 10).

UCLA Special Collections: 110211. From the library of Elmer Belt.

(8) Harry M. Geduld, *The Definitive Time Machine: a Critical Edition of H. G. Wells's Scientific Romance, with Introduction and Notes*, Bloomington / Indianapolis: Indiana University Press, 1987.

UCLA URL: PR 5774 T5 1987.

(9) H. G. Wells, *The Time Machine*, [New York:] Penguin Books, 1995.

UCLA Special Collections: (in process).

(10) Egon Friedell, *Die Rückkehr der Zeitmaschine: phantastische Novelle*, 1946: Zürich: Diogenes Verlag, 1974.

UCLA SRLF: A 001 224 421 6.

## C A S E 3

### GEORGE PAL'S "THE TIME MACHINE"

In 1959 George Pal (1908-1980) produced and directed for Metro-Goldwyn-Mayer a motion picture version of the *Time Machine*. Rod Taylor played the time-traveller; Yvette Mimieux, the Eloi Weena. The film was released in 1960. For the "Prop" of the machine, see frontispiece and no. 73 below.

(11) Still from George Pal's "The Time Machine" (1960).

UCLA Arts Special Collections: coll. 3625 no. 1.

(12) Theater placard for "La Maquina del Tiempo" (México: Metro-Goldwyn-Mayer, [ca 1960]).

UCLA Arts Special Collections: coll. 110 bx 61-35 folder 7.

(13) Peggy Lee, "The Land of the Leal for H. G. Well's [sic] 'The Time Machine'. A George Pal Production". Music.

UCLA Arts Special Collections: coll. 110 bx GP-3 folder 1.

(14) *H. G. Wells' The Time Machine: an Invention*. Screenplay by Philip Yordan and David Duncan.

UCLA Arts Special Collections: coll. 110 bx GP-3 folder 1.

(15) Press notice on George Pal at the time of the filming of "The Time Machine". Pal was also responsible for the SF films "Destination Moon", "When Worlds Collide" and "War of the Worlds".

UCLA Arts Special Collections: coll. 110 bx GP-3 folder 1.

## C A S E 4

### H. G. WELLS'S FANTASY & SCIENCE FICTION

Wells's basic narrative technique, the presentation of the unexpected in a way that commands belief, had been anticipated. Most notably, G. T. Chesney had used his military background to detail a credible invasion of England in *The Battle of Dorking* (1871). To what degree, if any, Wells owed his efforts at scientific verisimilitude in his fantasies to Col. Chesney is unknown. But it was just this feature that characterized Wells's fantasies and what came to be called science fiction.

(16) H. G. Wells, *The Island of Doctor Moreau*, London: William Heinemann, 1896. \*\*First edition. The basic idea, transformation, reaches back to Circe in the *Odyssey*. Where Circe used magic, Moreau employed biological science.

UCLA Special Collections: PR 5774 I72 1896.

(17) H. G. Wells, *The Invisible Man: a Grotesque Romance*, London: C. Arthur Pearson Limited, 1897. \*\*First edition. Perseus, in his attack on the Gorgon, was miraculously protected by a cloak of invisibility; Wells's invisible man achieved his condition by means of science, albeit the drug, as a side-effect, induced insanity.

UCLA Special Collections PR 5774 I62.

(18) H. G. Wells, "The War of the Worlds" *The Cosmopolitan: an Illustrated Monthly Magazine* 23.4, Aug. 1897, pp. 391-400. \*\*Section XIV from the original serial publication, illustrated by Warwick Goble. Wells's subject, though examples can be discovered as early as the Roman period, was essentially a new creation: actual aliens come to dispossess man of Earth.

UCLA Special Collections: coll. 113 bx 54, file "Wells".

(19) H. G. Wells, *The War of the Worlds*, London: William Heinemann, 1898. \*\*First edition.

UCLA Special Collections: PR 5774 W19.

(20) C. L. Graves and E. V. Lucas, *The War of the Wenuses translated from the Artesian of H. G. Pozzuoli*, Bristol: J. W. Arrowsmith, ca 1898. \*\*Dedicated to “H. G. Wells This Outrage on a Fascinating and Convincing Romance”. This ephemeral parody detailed the invasion of Earth by Women from Venus.

UCLA Special Collections: PR 4728 G18w.

(21) H. G. Wells, *The First Men in the Moon*, London: George Newnes, Limited, 1901. \*\*First edition. The idea of a compound that neutralized gravity seems to be original to Wells. Earlier, Cyrano de Bergerac used a multitude of measures to reach Luna. But these were intended to be clever, not persuasive.

UCLA Special Collections: PR 5774 F51.

## C A S E 5

### H. G. WELLS'S NON-FANTASY AND SCIENCE FICTION

Wells did not limit his writing to fantasy and science fiction. Over the years, his subjects ranged widely, embracing introductions to science (*Text-Book of Biology*; *The Science of Life*, written with Julian Huxley and his son G. P. Wells); numerous books and pamphlets and articles on current events, including accounts of his interviews with Lenin and Stalin and Roosevelt; memoirs and autobiography; *Floor Games* and *Little Wars: a Game for Boys*; and novels like *Ann Veronica*. More and more, however, he concerned himself with the direction the world was moving and the means by which the world might move more expeditiously towards a single world state.

That Wells was able, at will, to meet with major world leaders suggests in brief the standing he had achieved. His influence however was less than he desired. To be sure, the cry a “War to End War” seemingly derives from his 1914 book *The War That Will End War*. In that book he justifies England’s role in the war; he identifies her idealistic purpose; and he affirms that, when once the war were won, part of England’s business must be to save the Germans from vindictive treatment. The phrase became popular; the argument against vindictiveness failed of success.

As an example of his non-fictional work probably his most famous book was *The Outline of History*. In this work, as in the *Time Machine*, Wells regarded both time and place as part of a whole. First published in twenty-four parts in 1919-20, it was repeatedly revised; it remains in print. But, again, it failed to influence the leaders of the world; and the controversies it stirred up concerned issues only of secondary importance for Wells.

(22) H. G. Wells, *The Outline of History: being a Plain History of Life and Mankind*, London: George Newnes Ltd, 1919-1920. \*\*Original 24 parts.

UCLA Special Collections: D 21 W460 1919.

(23) H. G. Wells, *The New Teaching of History. With a Reply to some Recent Criticisms of The Outline of History*, London: Cassell & Co. Ltd, 1921. \*\*Wells's replies variously to the classical scholar A. W. Gomme and to the Catholic apologists Hilaire Belloc and Dr Richard Downey.

UCLA Special Collections: PR 5774 O94W4n.

(24) Sidney Dark, *The Outline of H. G. Wells: the Superman in the Street*, London: Leonard Parsons, 1922.

UCLA Special Collections: PR 5774 D24 1922.

(25) H. G. Wells, *Mr. Belloc Objects to "The Outline of History"*, London: Watts & Co., 1926.

UCLA Special Collections: PR 5774 O94W4.

(26) Hilaire Belloc, *Mr. Belloc Still Objects to Mr. Wells's "The Outline of History"*, London: Sheed and Ward, 1926.

UCLA Special Collections: PR 5774 O94B4.

## C A S E 6

### EARLY FANTASY AND SCIENCE FICTION

(27) *The Whole Works of Homer; Prince of Poets In his Iliads, and Odysseys*. Translated according to the Greeke by Geo: Chapman, At London printed for Nathaniell Butter, [1616]. \*\*The story of Odysseus by Homer, perhaps dating to s. VIII B.C.E., involves travels to magical lands inhabited by deadly and often disagreeable creatures. On exhibit is a portion of book IX where the Cyclops Polyphemus, in thanks for Odysseus's introducing him to wine, promises "He eate thee last of all they friends" (p. 137).

UCLA Special Collections: \*PA 4025 A1C36 1616. From the Libraries of the Wrightson family (Robert [s. XVII]; William); C. K. Ogden.

(28) Ἀπολλωνίου τοῦ ῥοδίου Ἀργοναυτικά, μετὰ τῶν παλαιῶν τε, καὶ πάντων ὠφελίμων σχολίων. *Apollonij rhodij Argonautica, antiquis unà, & optimis cum commentarijs*. Venetiis in Aedibus Aldi et Andreae soceri, mense April MDXXI. \*\*Jason and the Argonauts saw and destroyed Talus, a bronze giant constructed by Daedalus.

UCLA Special Collections: Z 233 A4A637. *A Catalogue of the Ahman-son-Murphy Aldine Collection at UCLA* fasc. II, 1991, no. 174.

(29) *Certaine Select Dialogues of Lucian: Together with his True Historie, Translated from the Greeke into English by Mr Francis Hickes*, Oxford: Printed by William Turner, 1634. \*\**Lucian's True Historie* includes, among other tales, stories of the narrator's travels to the Moon and Sun.

UCLA Special Collections: PA 4231 A5H52. From the Library of C. K. Ogden.

(30) *Titi Petronii Arbitri satyricôn quae supersunt. Cum integris doctorum Virorum Commentariis; & notis Nicolai Heinsii & Guilielmi Goesii ante ineditis . . . curante Petro Burmanno, Editio altera*, Amstelaedami: apud Iansonio Waesbergios, 1733.

\*\*Petronius's novel includes a story of a werewolf.

UCLA Special Collections: 144760. From the libraries of the lexicographer Karl Ernst Georges (1852); Willis Patlen Woodman (1901); and William Harris.

(31) *Les Metamorphoses D'Ovide. Traduïtes en Prose Françoisë*, Paris: chez Augustin Courbé, 1651. \*\*Engraving of Daedalus and his son Icarus.

UCLA Special Collections: \*PA 6253 M2R29 1651.

## C A S E 7

### EARLY FANTASY AND SCIENCE FICTION

(32) Francis Bacon, "The New Atlantis. A Work unfinished" in *Sylva Sylvarum or a Naturall History in ten Centuries*, London: Printed for W. Lee, 1669. \*\*One of the earlier imaginary voyages to a distant, imaginary land.

UCLA Special Collections: \*QH 41 B135 1670. From the Libraries of W. T. Smedley; C. K. Ogden.

(33) Edmond Rostand, *Cyrano de Bergerac: drame en cinq actes* illustré par MM. Besnard, Flameng, Albert Laurens, Léandre, Adrien Moreau, Thévenot gravé par Romagnol, Paris: Armand Magnier, éditeur, 1899. \*\*In the mid-17th century Cyrano de Bergerac wrote a satirical work on the "States and Empires of the Moon and Sun": Rostand, dramatizing the author's life, has Cyrano delay de Guiche from stopping a wedding by feigning to have returned from the Moon and by detailing the various means by which he might have reached Luna.

UCLA Special Collections: PQ 2636 A7C9 1899. No. 482 of 500. Gift of Fernand Baldensperger.

(34) [Jonathan Swift,] *Travels into Several Remote Nations of the World. In Four Parts*. By Lemuel Gulliver, London: Printed for Benj. Motte, 1727. \*\*Second edition.

UCLA Special Collections: PR 3724 G95 1727b v. 1-2.

(35) [Mary Shelley,] *Frankenstein; or, the Modern Prometheus*, London: Printed for Lackington, Hughes, Harding, Mavor, & Jones, 1818. \*\*First edition.

UCLA Special Collections: PR 5397 F85 v. 1-3. From the library of Edward Robeson Taylor.

(36) Herman Melville, "The Bell-Tower" *The Piazza Tales*, New York: Dix & Edwards, 1856 (pp. 401-431). \*\*First edition in book form. A builder constructs an automaton to strike the hours: it is to be the first type of "a sort of elephantine Helot, adapted to further, in a degree scarcely to be imagined, the universal conveniences and glories of humanity; supplying nothing less than a supplement to the Six Days' Work: stocking the earth with a new serf, more useful than the ox, swifter than the dolphin, stronger than the lion, more cunning than the ape, for industry an ant, more fiery than serpents, and yet, in patience, another ass". That it was to be called "Talus" signals the source of Melville's basic idea.

UCLA Special Collections: coll. 548 bx 7. Gift of Edward S. Shneidman and David W. Shneidman (Shneidman Melville Collection).

C A S E 8

## EARLY FANTASY & SCIENCE FICTION

(37) Lewis Carroll [Charles Lutwidge Dodgson,] *Alice's Adventures in Wonderland. With Forty-Two Illustrations by John Tenniel*, London: Macmillan and Co., 1866. \*\*First published edition.

UCLA Special Collections: coll. 549 bx 2. Gift of Adam J. Silver (Alice in Wonderland Collection).

(38) Jules Verne, *From the Earth to the Moon; Passage Direct in 97 Hours and 20 Minutes. From the French*. Translated by J. K. Hoyt, Newark, N.J.: The Newark Printing and Publishing Company, 1869. \*\*Albeit not the first to describe a visit to the Moon, Verne endeavored to detail a viable method by which such a trip might be accomplished.

UCLA Special Collections: PQ 2469 D34E 1869.

(39) [Lt Col. Sir George Tomkyns Chesney,] *The Battle of Dorking: Reminiscences of a Volunteer*, Edinburgh/London: William Blackwood and Sons, 1871. \*\*This pamphlet, reprinted from a periodical, exhibited in graphic terms the results of a German invasion of Great Britain. Written from the perspective of half-a-century later, the author deplores the ease with which the invasion was accomplished, noting how Britain of the period might have saved herself by anticipating the invasion and taking a few precautions. The author remarks the results of misapplied red-tape which afterwards contributed to the

disaster at Isandhlwana. Curiously, the terms Germany required of Britain resemble those which, after World War I, were inflicted on Germany. Numerous replies and adaptations appeared soon after the pamphlet's publication.

UCLA Special Collections: PZ 2.4 C415b. See I. F. Clarke, *Voices Prophesying War*, London: Oxford University Press, 1966; ed. 2, 1992.

(40) [Samuel Butler,] *Erewhon or Over the Range*, London: Trübner & Co., 1872. \*\*First edition. The title is a variation on *Utopia*; the civilization itself, a dystopia.

UCLA Special Collections: PR 4349 B7e 1872.

(41) F. Anstey [F. Anstey Guthrie,] *Vice Versâ or a Lesson to Fathers*, London: Smith, Elder, & Co., 1882. \*\*First edition. In this fantasy, lately adapted in the film "Big", the minds of father and son are transferred. Anstey's other fantasies include "The Talking Horse" and *The Brass Bottle*.

UCLA Special Collections: Michael Sadleir Collection no. 57.

(42) [Edwin A. Abbott,] *Flatland: a Romance of Many Dimensions. With Illustrations*, by the Author, A Square, London: Seeley & Co., 1884. \*\*First Edition.

UCLA Special Collections: G 000 030 281 0. From the Library of Michael Ernest Sadler.

## C A S E 9

### EARLY TIME TRAVEL

(43) Jacobus de Voragine, *Legenda aurea*, Northern France s. XV med. Manuscript "Golden Legend", written on paper in *lettre bâtarde*, bound in contemporary parchment over wooden boards. \*\*The first proper example of time-travel: the account "De VII dormientibus", here beginning on the verso of leaf 101. The most popular form of the story of the Seven Sleepers of Ephesus in which Christians, placed miraculously into suspended animation by divine agency, were awakened at least a century later to resolve a doctrinal point.

UCLA Special Collections: Ms 170/199. Probably from the library of the Celestin Monastery of Ste-Croix-sous Offémont (Île de France). Cf. Mirella Ferrari, *Medieval and Renaissance Manuscripts at the University of California, Los Angeles* ed. R. H. Rouse, Berkeley / Los Angeles: University of California Press, 1991, pp. 55-58.

(44) Ἀριστοτέλους φυσικῆς ἀκροάσεως, βιβλία ὀκτώ. [Colophon:] Exscriptum Venetiis manu stannea in domo Aldi manutii Romani, et græcorum studiosi. Mense Februario .M. III D [1497]. Editio princeps of Aristotle. \*\*The earliest allusion to



time-travel, occurring in Aristotle's *Physics*, involves individuals apparently sleeping for several days or weeks and awakening without realizing that time had passed.

UCLA Special Collections: \*A 1 A71A1 1495 v. 2. *A Catalogue of the Ahmanson-Murphy Aldine Collection at UCLA*, I, 1989, no. 11. Annotations by Christophorus Mauricius and Paulus Mauricius (1597).

(45-46) [Louis S. Mercier,] *L'An deux mille quatre cent quarante*, "Londres" 1772 with *Memoirs of the Year Two Thousand Five Hundred*, translated from the French by W. Hooper, M.D., London: Printed for G. Robinson, 1772. \*\*This famous satire recounts a "dream" in which the author discovered himself transported to the end of the 25th century. Contrasting the old days with the new, he finds Paris of the 25th century more to his taste. No longer are the poor punished for their poverty. Slavery has been abolished. The Bastille no longer exists. Hospitals are not overcrowded. The river has ceased to be polluted. Millions of dangerous books have been burnt.

UCLA Special Collections: 139221; PQ 2007 M6A5E 1772.

C A S E 1 0

## EARLY TIME TRAVEL

(47) Edward Bellamy, *Looking Backward: 2000-1887*, Boston: Ticknor and Company, 1888. \*\*First paperback edition (June 16, 1888). A rich young Bostonian of 1887 is annoyed and disgusted by strikes of the laboring classes. Because he is an insomniac, he prepares a sound-proof subterranean bedroom for himself and, one night, a mesmerizer puts him to sleep. He wakes 123 years afterwards in a socialist's paradise, where he puts aside his biases. The book proved very popular, selling (it is said) a million copies. *Looking Backward* was translated into numerous European languages; it occasioned William Morris's *News from Nowhere*; and numerous books were composed either to combat its ideas or to defend them.

UCLA Special Collections: G 000 028 973 6. From the library of F. J. Cooper (July 19, 1888). Gift of Mr and Mrs Jo Swerling.

(48) Mark Twain (Samuel L. Clemens), *A Connecticut Yankee in King Arthur's Court*, New York: Charles L. Webster & Company, 1889. \*\*First edition. This social satire involves the translation of a nineteenth century arms factory superintendent to sixth century England. It is, perhaps, the first example of travel into the past, and exhibits the traveller's efforts to replace church and privileged classes with freedom of religion and democracy. The story culminates with a war, engineered by the church, between the knights and the traveller's men; the destruction, by bullets, explosives, electrocution and drowning, of twenty-five thousand knights; and, after the protagonist is wounded and drugged, the failure of the attempt to bring enlightenment to the Dark Ages.

UCLA Special Collections: PS 1308 A1 1889.

(49) "A Connecticut Yankee in King Arthur's Court". Still photograph from the 1949 film with Bing Crosby, Rhonda Fleming, William Bendix and Sir Cedric Hardwicke. \*\*All but the faintest lines of the book are lost in this film. Where Twain designed reform and satire, the film-makers produced a musical comedy. The time traveller, who in Twain's novel had once been a blacksmith, was portrayed by Bing Crosby.

UCLA Arts Special Collections: coll. 88 still no. 6.

(50) William Morris, *News from Nowhere; or An Epoch of Rest, being some Chapters from a Utopian Romance*, London: Reeves & Turner, 1891. \*\*First edition. This volume was written in reaction to Bellamy's *Looking Backward* perhaps with reference, given the title, to Butler's *Erewhon*.

UCLA Special Collections: G 000 035 263 3.

## C A S E 1 1

### TIME TRAVEL

(51) James Cameron, "Terminator (A Treatment for a Feature Film Screenplay)", July 1982.

UCLA Arts Special Collections: coll. 073 bx f-158.

(52) "Terminator" (still photograph).

UCLA Arts Special Collections: coll. 4801.

(53) Anson MacDonald (Robert A. Heinlein), "By his Bootstraps" *Astounding Science-Fiction* vol. 28, Oct. 1941, pp. 9-47. \*\*Illustration by Rogers.

UCLA Special Collections: coll. 1603 bx 208.

(54) Bob and Wanda Duncan, "The Time Tunnel: 'The Alamo'". Revised Shooting Final (script), Oct. 13, 1966. \*\* The "Time Tunnel" was presented as an experiment of the United States Government. One member of the scientific team, anxious to show that the Time Tunnel worked, enters it. He falls back into time. To rescue him, a second scientist enters the Tunnel. Efforts to extract them both and to return them to their own time are fruitless. In a word, the basic device was a mechanism for placing the protagonists in jeopardy at cusp events; allowing the viewer to become acquainted with that event, the essential immobility of time, and how despite this the time-travellers' intervention is interwoven so as to allow good to result. Sooner or later, however, the two time-travellers are again placed in imminent danger, and transferred in the "nick of time" to another location, where the formula repeats.

UCLA Arts Special Collections: coll. 018 bx 1A-67.

## C A S E 1 2

### TIME TRAVEL

(55) Harve Bennett / Nicholas Meyer (screenplay), story by Steve Meerson / Peter Krikes, "Star Trek IV: The Voyage Home", Revised Shooting Script, March 11, 1986 (Paramount Pictures Corporation).

UCLA Arts Special Collections: coll. 073 bx f-99.

(56) Michael Moorcock, *Behold the Man*, 1966 (New York: Avon Books, 1970).

UCLA Special Collections: coll. 307 (in process) (Nitka Fantasy Fiction Collection).

(57) A. E. Van Vogt, *The Weapon Shops of Isher*, 1951 (New York: Ace Books, Inc., 1951). \*\*Time-travel is doubly used in this novel set seven thousand years in the future. Power in the society is divided between a corrupt, if stable, empire, and an idealistic firm in the business of manufacturing defensive-guns. Dislocations in time are a side-effect of the empress's attack on the weapon shops. The assault, instead of destroying a shop, forces it temporarily into the past, to 1951, where a reporter enters and, when the shop returns to its own time, is carried forward with it. This invests him with an energy which, released, would cause a devastating explosion. The weapon shops use him as a fulcrum, sending him back into the past five millennia at a time while simultaneously pushing the enemy's building into the very near future. Eventually, the building is shifted temporarily several months into Isher's future, the reporter billions of years into the past, each moving back and forth. One of the protagonists uses the building to learn the future and thus, by investments, quickly to amass a fortune. The reporter, now in the distant past, is at last released from his ride. "He would not witness but he would aid in the formation of the planets."

UCLA Special Collections: coll. 307 bx 4.

(58) A. E. Van Vogt, *Reflections*, UCLA Oral History, 1964.

UCLA Special Collections: coll. 300 no. 15.

## C A S E 1 3

### TIME TRAVEL

(59) Poul Anderson, *Guardians of Time*, 1969 (New York: Ballantine Books, 1970).  
\*\*Four stories, originally published between 1955 and 1960.

UCLA Special Collections: coll. 300 bx 13.

(60) Robert Silverberg, *Up the Line*, New York: Ballantine Books, 1969. \*\*First printing.

UCLA Special Collections: coll. 307 bx 12.

(61) Harlan Ellison, "Star Trek: 'City on the Edge of Forever'", Jan. 23, 1967 (script).

UCLA Arts Special Collections: coll. O62 bx 11 folder 1.

(62) L. Sprague de Camp, *Lest Darkness Fall*, 1941 (New York: A Pyramid Book, 1963).

UCLA Special Collections: coll. 307 bx 3.

(63) L. Sprague de Camp, "Aristotle and the Gun", *Astounding Science Fiction* vol. 60, February 1958, pp. 67-96, illustrated by Freas. \*\*A scientist, feeling unappreciated, concludes that if the world were more scientifically advanced, his genius would be recognized and he would find people in general more to his taste. Having built a time-machine, he decides that it would be no good merely to take back some major invention: instead, he would "find a key mind and implant in it an appreciation of sound scientific method"; and he selects Aristotle. He meets Aristotle; he discusses matters with Aristotle; he and Aristotle find much in common. But, when he returns to his own time, everything is changed. Instead of an earlier scientific revolution, there was none at all. Neither compass nor full-rigged ship was developed, with the result that America was, slowly, settled by the northern route. Gun-powder was not invented: consequently, the natives were not "swept aside . . . but held their own". The scientist, captured by one of the local leaders, was enslaved because he "could not give an intelligible account of [himself]". In old age, when he could work no more because of beatings, he was made a librarian, and found in a manuscript an account of his visit to Aristotle and how it had led him to abandon his scientific investigations in favor of moral philosophy.

UCLA Special Collections: coll. 1603 bx 209.

(64) John Varley, *Millennium*, 1983 (New York: Berkley Books, 1986).

UCLA Special Collections: coll. 307 (in process)

(65) Ray Bradbury, "The Sound of Thunder", corrected carbon (Jan. 23, 1952). \*\* A company, Time Safari, Inc., offers travel through time to the prehistoric period; dinosaurs, destined to die at a particular moment, are identified and, instead of falling victim to accident, are killed by hunters. This is meant to prevent changes in history, and the hunters are required to shoot only at designated targets and to remain at all times on a special path that floats six inches above the surface. The company worries that damaging anything else, whether bird or animal or insect or flower, might have

repercussions expanding through time. In the event, a hunter, panicking at the sight of a tyrannosaurus rex, steps off the path and chances to crush a butterfly. On the safari's return, they discover that significant changes have occurred.

UCLA Special Collections: coll. 471 bx 3.

(66) Lewis Padgett [Henry Kuttner], "The Twonky" *Astounding Science-Fiction* vol. 30 no. 1, Sept. 1942, pp. 34-43. \*\*A workman, caught in "a temporal snag", is transported to a radio factory in the twentieth century. His memory lost, he constructs a "twonky", for such was his ordinary task; then, regaining his memory, he returns to his own time. His work, built to match an ordinary radio cabinet, is purchased, and proves for a while a satisfactory, if unusual, object, mincing across the room to light cigarettes and washing dishes. The term "twonky" is employed by Varley in *Millennium* to signal an object from the future left in the past.

UCLA Special Collections: coll. 1603 bx 209.

## C A S E 1 4

### TIME TRAVEL

(67) Isaac Asimov, *Pebble in the Sky*, 1950 (New York: Galaxy Publishing Corp., 1953). \*\*An accidental discharge at an Institute for Nuclear Research precipitates an elderly man of the 20th century into the future. Asimov, clearly influenced by Josephus and the history of the Jews, presents the Earth of this period as only a very minor, hated, world in a galactic empire.

UCLA Special Collections: coll. 307 bx 26.

(68) Rod Serling, "The Odyssey of Flight 33", *The Twilight Zone*, Script Fifty-One (Oct. 4, 1960). \*\*Translation through time occurs by accident: the plane chances into a severe "tail-wind" which sends it back to the Jurassic. The pilot's efforts to return to the present are almost successful.

UCLA Special Collections: coll. 1035 bx 8 (Rod Serling Collection).

(69) C. M. Kornbluth, *The Marching Morons and other Famous Science Fiction Stories*, New York: Ballantine Books, 1959. \*\*A high-power salesman is accidentally placed in suspended animation. When he is awakened, he finds that the world is peopled by a few geniuses surrounded by countless morons. In exchange for the position of world-dictator, he devises a method by which the great majority are persuaded to colonize Venus. Afterwards, he is sent after them. None arrives.

UCLA Special Collections: coll. 307 bx 5.

(70) Prospero Caliban [partly, Frederick Rolfe], *The Weird of the Wanderer: being the Papyrus Records of some Incidents in One of the Previous Lives of Mr. Nicholas Crabbe*. London: William Rider & Son, 1912. \*\*First edition. The protagonist, using magic, translates himself back to Ptolemaic Egypt.

UCLA Special Collections: PR 5236 R2w.

(71) Poul Anderson, *There Will be Time*, New York: A Signet Book from New American Library, 1973. \*\*First printing.

UCLA Special Collections: coll. 307 bx 39.

(72) Poul Anderson, *The Corridors of Time*, 1965 (New York: Lancer Books, 1969).

UCLA Special Collections: coll. 307 bx 16.

## C A S E 1 5

### TIME MACHINES

(73) Kondo, Detail of drawing for the prop “Time Machine” (May 7, 1959). M. G. M. Art Department, Sheet 1, Production number 1755, Set no. 11. \*\*Plan of the machine used by the “Time Traveller” in George Pal’s motion picture.

UCLA Arts Special Collections: coll. 110 bx 35 folder 6 (George Pal Collection). *See frontispiece for detail.*

(74) Contact Sheet depicting the “Time Tunnel”.

UCLA Arts Special Collections: coll. 027 bx FX-TVST-216 (Twentieth Century-Fox Film Corporation. TV: Stills [no. 26]).

(75) “Back to the Future”, photographic still (MCA Home Video 2171-3), depicting Christopher Lloyd, Michael J. Fox, and the “DeLorean time machine”.

UCLA Arts Special Collections: coll. 4892.

(76) “Bill & Ted’s Excellent Adventure”, photographic still with “telephone booth” time-machine in background (Orion Pictures Corp., 1988 B&T-105-19).

UCLA Arts Special Collections: coll. 6200.

(77) Universal Studios. Mug depicting Mr Peabody, his boy Sherman, and the “Wayback Machine” (copyright 1991 Word Productions. Licensed by MCA/Universal Merchandising Inc.).

UCLA Special Collections: coll. 150 (in process).



